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In conclusion, I may say that this text is well balanced and excellent in its general make-up. It is the best text for elementary agriculture which I have examined, and we are placing it in our Normal School at Platteville, Wisconsin.

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*The Psychology of the Common Branches.* By FRANK NUGENT FREEMAN.  
New York: Houghton Mifflin Co., 1916. Pp. xii+275. \$1.25.

The shifting of emphasis in educational literature from the art of teaching to the art of learning is reflected well in Freeman's admirable *Psychology of the Common Branches*. It is at once a treatise on general educational psychology, on the special educational psychology of school subjects, and on special methods. As an introduction to educational psychology it discusses in successive chapters various types of learning: sensorimotor learning, illustrated by handwriting; perceptual learning, illustrated by drawing, reading, and music; associative learning, illustrated by spelling; imaginative learning, illustrated by history and geography; learning by analysis and abstraction, illustrated by mathematics; the formation of general ideas or concepts, illustrated by natural science. As a special educational psychology of school subjects the book reviews many of the important facts that have been established by experiment, but not as fully as the author's interest in and devotion to experimental methods would have led us to expect. As a treatise on special methods the book abounds in valuable and judicious recommendations for teaching school subjects, especially in their early stages.

To combine these three phases must necessarily in the present state of knowledge lead to unevenness and to varying degrees of emphasis on each. In general, the first and the third phases are most fully treated. Thus, the chapter on drawing is largely a discussion of the general psychology of perception and recognition, and the value of sense-training in general. Much of it relates very indirectly to drawing, and in the meantime many of the special psychological problems of drawing are not touched. Similarly, the chapter on history is a good discussion of the imagination, but there is but little of it that could be called the special psychology of history. All of the chapters, except that on writing, in which the author has made many valuable studies, illustrate more or less this emphasis on general psychology. It is, of course, true that in such a subject as history there is little or nothing in the way of special psychology to offer; but on the other hand there is considerably more in reading, drawing, and spelling than one not familiar with the field is likely to suppose from the reading of this book. To the reviewer it seems that there would have been a great gain if the three phases, the general psychology of the different types of learning, the special psychology for each subject, and the pedagogical recommendations, were more sharply set off from one another. The inter-

mingling of the general and special psychology and pedagogy makes the formulation of unsolved problems more difficult, and is less likely to encourage the investigation and experimentation for which the author in his preface pleads. Psychology as a science deals with facts and laws rather than with rules of procedure and method. Freeman's book bulks large on the side of method, which makes it useful for teachers of elementary subjects, but less valuable to his brethren in the field of educational psychology.

The educational psychologist, however, welcomes it, coming as it does at a time when so many investigators are engaged in the construction and administration of standard tests and measuring scales in school subjects. The correction of defects which tests and scales may disclose requires a close analysis of learning processes. When a teacher asks why her pupils do badly and what she is to do about it, she will find much that is suggestive in this book. The style is clear, non-technical, and withal scientific. It will doubtless be widely read and used, and deservedly so.

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*The Natural Method of Voice Production.* By FLOYD S. MUCKEY. New York: Scribner, 1916.

Students and teachers of singing are greatly indebted to Dr. Floyd S. Muckey for his book on the natural method of voice production. He explains in clear, simple English the fundamentals of good singing. With the aid of Professor William Hallock, of Columbia, an investigation of the voice mechanism, the functions of the various parts of the mechanism, and the laws regulating its action was made. According to Dr. Muckey, the underlying factors in the natural method of voice production are: (1) the non-interference of the action of the vocal cords, and (2) the full use of the resonance chambers. Interference is defined as any muscular contraction which prevents unhampered vibration of the vocal cords, free motion of the cartilages and muscles of the larynx, or full use of the resonance chambers.

All teachers agree that the removal of interference is essential to good singing; but there is difference of opinion as to how this is accomplished. It is most encouraging to find that Dr. Muckey upholds those who strive to secure the removal of interference by singing soft, short tones with the vowel *ee*. Those who have tried the old method of removing interference by relaxing the throat, the tongue, the palate, and by lowering the jaw, will find that the natural method secures desired results in less time and with a great deal less strain on the vocal cords. The lowered jaw is a very unnatural position; it may for a short time secure a freer tone, but in the end the result is a weakening of the vocal cords and the return of interference.

According to *The Natural Method of Voice Production*, voice development should begin with humming, with the jaws and lips closed. This makes use